



arepp  
theatre for life  
developing resilient youth

**arepp: Theatre for Life Trust  
2007 NARRATIVE REPORT**

**January - December 2007**

**OVERVIEW OF ACTIVITIES**

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## A: INTRODUCTION

The following is an examination and analysis of the project activities undertaken by the arepp:Theatre for Life Trust during 2007 and includes an examination of the 2007 financials. arepp:Theatre for Life reports on a calendar annual basis because the projects run in conjunction with the yearly school terms. The organisations financial year is March to February, however, so the audited financials are only delivered in May. This report therefore contains two months (January & February) which were part of the latest audited financials. (Available on our website).

The aim of this report is to provide all interested parties with an assessment and summary of the projects in 2007, and to fulfil our contractual reporting obligations.

The arepp:Theatre for Life Trust is an Applied Theatre organisation which has been operating nationally in South Africa since 1987. Using live, dramatic theatre presentations arepp:Theatre for Life creates productions which travel to schools nation-wide, providing complimentary, interactive, social life-skills education to school-going youth for the promotion and development of self-efficacy and resilience.

Performed in the real-life context and home language of the audience, the presentations have two aspects: the live performance of a play, specifically designed for the targeted age group to foster identification and emotional recognition; followed by a facilitated peer discussion, to encourage debate, and further cognitive personalisation, internalisation and contextualizing of the issues presented.

These presentations display, encourage and demonstrate and examine life-skills at work, in 'real life' situations, and most importantly, in context. The presentations are specifically designed to support, enhance, highlight and compliment the Life Orientation Curriculum, and fall within the objectives of the National AIDS Plan.

The content addresses the issues inherent in sexuality education, and the development of self concept, self image and self esteem, and engages in the notions of choice making, responsibility, and tolerance.

## OBJECTIVES

The specific objectives of each arepp:Theatre for Life presentation are

- To increase the number of youth in South Africa who are exposed to and have an appreciation of theatre as a cultural art form.
- To increase and develop the self-efficacy and resilience of South African school youth in relation to sexuality and sexual and reproductive health issues through
  - the provision of relevant information,
  - increased awareness and understanding of the self, the issues and the context,
  - encouragement of positive self-concept,
  - enforcement of self-esteem & self-value,
  - and the development of problem solving and decision-making life-skills.

The expected long term outcomes are that the audiences will be enabled to

- make sound, informed lifestyle choices about what is best for them, and their community, in their particular contexts;
- accept and take responsibility for those decisions;
- be flexible and robust in responding to the consequences, both foreseen and unforeseen.

The audiences develop resilience and are enabled with informed choice for sustainable decision-making.

The initiation and reinforcement of the skills and processes of self-development, self-knowledge and self-efficacy in individuals leads towards a change in social attitudes and morés regarding sex, sexuality and gender and so contributes to a reduction of the rates of HIV transmission, discrimination, abuse and rape, thus resulting in the increased mental and physical health of society.

We had anticipated (as per the arepp:Theatre for Life 2007 Proposal) training and fielding 2 *Look Before You Leap* (Grades 8-12) productions with 4 performers, 4 *About Us* (Grades 4-7) productions with 3 performers, and 3 cost recovery *No Monkey Business* (Grades 1-3) productions with 2 performers; 9 Applied Theatre tours performing 650 presentations in total to 126,900 6 – 23 year old youth in 6 provinces of South Africa in 2007.

## B: 2007 ACTIVITIES REPORT

### PLANNED ACTIVITIES

The following tours were planned for 2007:

	Show	Language	Province	Rehearsals	Perf. Dates	Shows	People
1	Hangin'	<u>Eng/Afrik/Xhosa</u>	WC	15 - 24 Jan	26 Jan - 9 Mar	60	12,000
			EC		12 Mar - 29 Mar	26	5,200
2	Stepping Up	Eng & Zulu	KZN	11-23 Jan	29 Jan - 2 Mar	50	10,000
			KZN		5 Mar - 27 Mar	32	6,400
3	Healthy, Happy & Hip	Eng & Afrik	GP	24 Jan - 5 Feb	6 Feb - 20 Mar	62	11,160
4	Stepping Up	<u>Eng/Afrik/Xhosa</u>	WC	12 - 24 Apr	26 Apr - 1 Jun	48	9,600
			EC		4 Jun - 21 Jun	28	5,600
5	Stepping Up	<u>Eng/Zulu/Sotho</u>	GP	26 Mar - 10 April	23 Apr - 15 Jun	76	15,200
6	Healthy, Happy & Hip	Eng	Dbn	7 May - 15 May	16 May - 14 Jun	44	7,920
7	Hangin'	<u>Eng/Zulu/Sotho</u>	GP	4 Jul - 14 Jul	17 Jul - 24 Aug	54	10,800
			KZN		28 Aug - 20 Sep	36	7,200
8	Stepping Up	Eng/Sotho & Tswana	FS	4 Jul - 14 Jul	17 Jul - 24 Aug	48	9,600
			NW	25 -27 Aug	28 Aug - 21 Sep	38	7,600
9	Healthy, Happy & Hip	Eng & Afrik	Cpt	1 Aug - 17 Aug	20 Aug - 20 Sep	48	8,640
9						<b>650</b>	<b>126,920</b>

### THE 2007 SHOWS

#### ***Look Before You Leap: Hangin'***

Targeted at the Grade 8 – 10's (and 11 & 12's) *Hangin'* is a look at young teenage life through the eyes of two school friends, and their feelings, their hopes and their future – as told through their present and their past. It's about being young, and confused, and trying to find yourself, and the things that can go wrong along the way.

Chris and Cathy introduce us to their parents and teachers, their successes and failures, and most importantly, their classmates. We share with them the frustrations of not being 'perfect', of not always fitting in, and of not being able to live up to everyone's expectations - and some of the hardships and heartache of trying to. We experience them trying to put all of the pressures into perspective, so that they don't end up using drugs, or pregnant, or HIV positive like some of their friends.

In essence the show is an essay in the formation of the self. It's about making choices, the choices that are right for you, and the realisation that you are the only one who can know which those are. It's also about where to find the strength to make them, especially when those decisions are hard, unpleasant or unpopular ones.

### ***About Us: Stepping Up***

Aimed at the Grades 4 -7 *Stepping Up* introduces the audience to Bennie, who, because he's a bit bigger than his classmates tends to see himself as the most deservedly popular boy in the school, whom everyone should look up to. Tshepo and Gugu think he's just a big bully, however. Then one day Bennie's life gets turned upside down when he discovers his eldest sister, who he loves so much, has AIDS, and suddenly everyone is afraid of him.

This show is about peer abuse, discrimination, and dealing with conflict, and examines the important role of friends and family when it comes to support and dealing with problems and fears. Living with HIV is also explored, along with its implications. The show focuses on communication, tolerance and the importance of both physical and emotional support as essential coping skills for life.

### ***No Monkey Business: Healthy, Happy and Hip***

Targeted at Grades 1 to 3, the Mac Monkey puppet show *Healthy, Happy and Hip* focuses on the issues surrounding self-confidence, well-being and drugs.

Mac, trying to regain his popularity, and become the "most liked" and the best at school gets himself some special "wonder-pills" from Clarence Crocodile (up to his old tricks, naturally), which he thinks will solve his problems the way pain-killers solved Thandi's headache. As can be expected, the pills don't work out quite the way Mac had hoped, and things just get worse for him. Fortunately Vanda remains his friend, despite his rather strange behaviour, and is able to help him sort it all out in the end.

This show looks at how we see ourselves, and how that helps us to be healthy and happy. It also examines how using stimulants to make you feel better is dangerous. While dealing primarily with confidence and self-image, the show is frank and open, encouraging a healthy understanding of both physical and mental well being and happiness. The intent is to foster the concept of "I'm OK, you're OK "and lay the ground work for self-knowledge, while introducing the concept of different types of drugs and stimulants and their dangers.

## **2007 ACHIEVEMENTS**

### **TEAMS**

In 2007 we trained and rehearsed 8 teams, employing 18 young performers, 6 theatre directors and 1 translator. The following were contractually employed with arepp:Theatre for Life during 2007:

**Performers:** Litha Booï, Yolanda Dlamini, Janine Ferreira, Johny Klien, Thabang Kwebu, Sandile Makhoba, Mpho Molao, Shaheida Nayanah, Vuks Ngcinwana, Mzamo Nondlwana, Luzuko Ntleleko, Merrel Petersen, Nolwazi Shange, Anele Situlweni, Cindy Swanepoel, Christopher Thompson, Samantha Williams, Nokulunga Zondi.

**Directors:** Gerard Bester, Ntokozo Madlala, Lindiwe Matshikiza, Boitumeo Morake, Bongekile Ndaba, Charlene Le Roux

**Translators:** Boitumeo Morake

### **TOURS**

arepp:Theatre for Life produced and ran **7 tours** in 2007 which travelled **32,682 kilometres** of the **Eastern & Western Cape**, the **Free State**, the **North West**, **KwaZulu Natal** and **Gauteng**, not entirely as planned.

This represents some **278 performance days** - the number of days on which a performance occurred. This results in an average of **40 performance days** per tour, of about 8.4 weeks, as

expected.

The proposed cost recovery tours, Tours 3 & 6 *No Monkey Business*, were cancelled in November of 2006 when arepp:Theatre for Life realised that in order to break back into that market – primarily the wealthier primary schools in Gauteng and Durban on whom we had not focussed since 2000 – we would need to develop a specific marketing strategy and employ appropriate staff. A strategic direction that we felt we were not ready to commit to without further thought and investigation.

The protracted Public Servants strike in the second quarter of 2007 caused severe disruptions to our planned Tours 4 & 5, and the arranging of Tours 7 & 8. We were only able to perform slightly less than half our arranged shows for Tour 4 & 5, and had to abandon our cost recovery policy in order to arrange bookings for Tour 7 & 8.

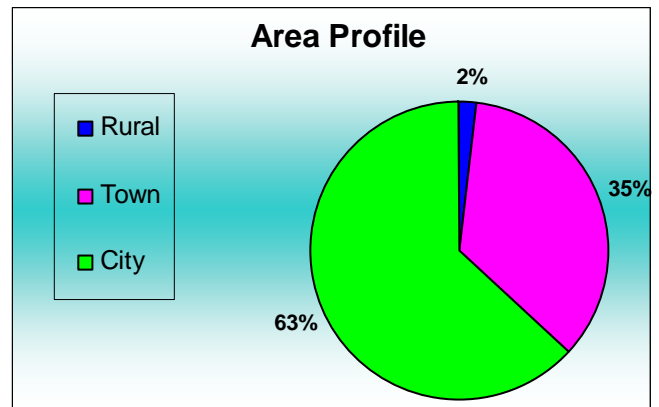
## SUPPORT ORGANISATIONS

**53 support organisations** in the various areas were recommended to the schools, **42** of which we have recommended, and worked with, previously; a slight increase (5) from the number of organisations in 2006.

## SCHOOLS

arepp:Theatre for Life contacted 1069 schools (nearly double that of the previous year) of which **321** booked presentations (30%) which is about normal (33%), **156** of which we have worked with before – some 49% - also lower than expected (60%). This was largely due to the increased number of schools contacted and the new project managers who had no personal history with the schools.

We performed to **265** of those schools (83%). This is an average of **38 schools** per tour, and slightly less than one school per performance day, which was due to the large number of cancellations in the second quarter because of the strike. As normal, the schools were predominantly in urban (city (63%) or town (35%)) environments.



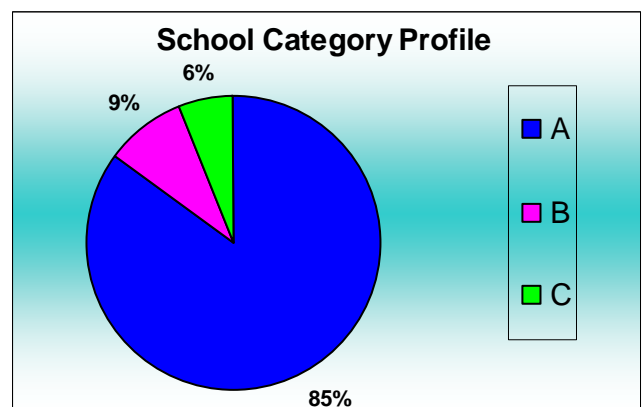
**258 Educators' Follow-up Lesson Plans** were distributed.

## Category Breakdown

The 2007 categories based on per annum school fees, was as follows:

- A - School fees of R600 pa or below
- B – School fees of between R601 – R4000
- C – School fees above R4001

arepp:Theatre for Life aims at a 75/15/10 percent spread, with a minimum of 75 percent of the schools performed to in category A, 15 percent of schools in category B, and a maximum of 10 percent of schools in category C, with the aim of raising 10% of our annual costs.

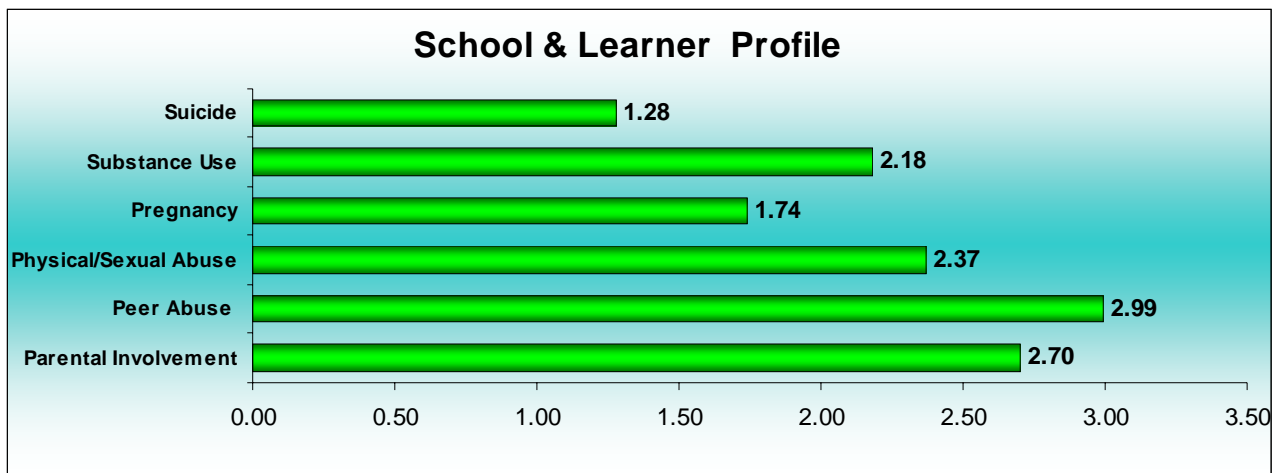


In 2007 85% were in category A, 19% in category B and 6% in category C, mostly as anticipated. As with previous year booking and confirming schools in Category C, and to a certain extent in Category B, requires a lot more time, effort and 'selling' of the concept. It also became clear during the year that this kind of 'economic' classification was no longer as helpful or useful as it has been. While the schools may charge varying fees, a significant number (even amongst the highest fee schools) reported a high incidence of learners who did not pay fees. South African government policy is that no government school may refuse admission of a learner on the basis of an inability to pay fees. This has led to our rethink these classifications and the cost recovery policy for 2008.

## School & Learner Profile

arepp:Theatre for Life collects data from each school regarding the incidence of various indicators in order to gain an impression of the profile of the learners and their issues in each area. The indicators are rated by the contact person at the school using the following scale; where the percentages are of the entire learner body:

Unknown	None	Little <1%	Some >1%	Lots 5%
= 0	= 1	= 2	= 3	= 4



**% Learners Exempted from Fees: 31%**

**% Orphans/Vulnerable Children: 24%**

This year, thanks to the rigor of the new project managers, these ratings are more comprehensive and thorough than they have been in the past. However, the teams reported that often what the teachers seemed to feel where issues with their learners were not the issues that the learners chose to raise or discuss, even when prompted, in the facilitation sessions. None the less, the figures do indicate some interesting data. It is very pleasing to note the increase in parental involvement in the schools that arepp:Theatre for Life works with, going from 1.18 in 2006 to 2.70 this year. Positively too the incidents of pregnancy, at least in the arepp:Theatre for Life monitored schools, appears to have dropped to less than 1% (2.37 in 2006)

Sadly, however, the incidence of peer abuse appears to have increased (from 3.36 in 2006), as has physical/sexual abuse (1.09 in 2006). Substance use has also increased significantly from 0.25 in 2006 to 2.18 this year. This does seem to be inline with national trends as reported during the year. It must be stressed, however, that the arepp:Theatre for Life system used here is based on the *impressions* of the educators who rate the indicators and is therefore not scientifically guaranteed. It must also be remembered that these ratings are for both Primary and Secondary schools.

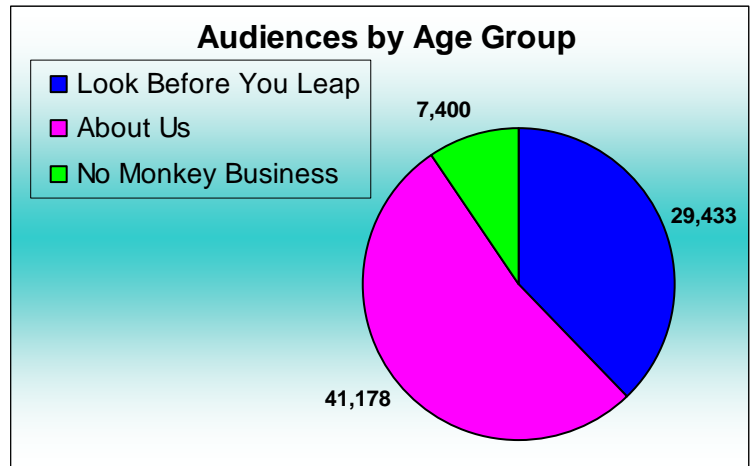


## AUDIENCES

arepp:Theatre for Life performed to **78,011 English, Afrikaans, isiZulu, isiXhosa, seSotho and seTswana learners**, 7,000 more than 2006 despite the disastrous 2<sup>nd</sup> Quarter. This is an average of 178 learners a show, slightly lower than expected and aimed for (200 a show), and about 300 learners per school.

Per Age-group focus this was as follows:

- **29,433 (38%) *Look Before You Leap*** grade 8-12 learners (14-22 year olds)
- **41,178 (53%) *About Us*** grade 4-7 learners (10-13 year olds)
- **7,400 (9%) *No Monkey Business*** grade 1-3 learners (6-9 year olds).



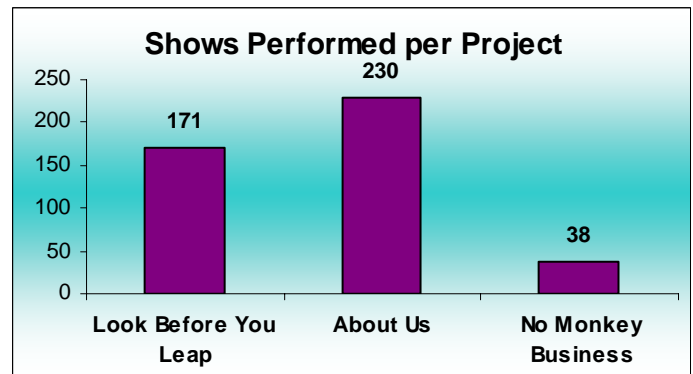
## PRESENTATIONS

### Shows

arepp:Theatre for Life performed **439 shows** out of an arranged total of 629 (70%), the less than expected, again mostly due to the Public Servants strike.

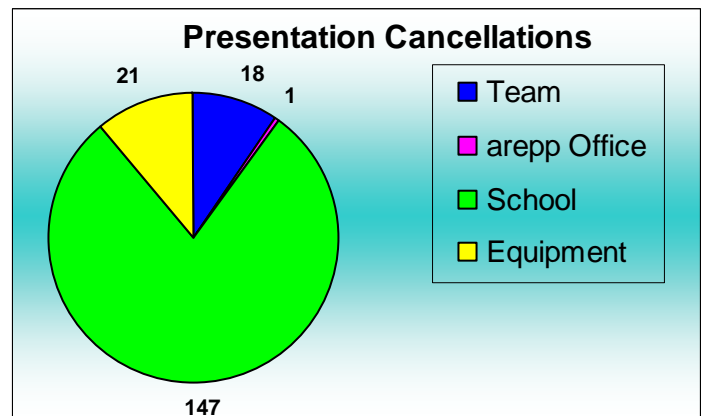
Per age-group focus this was as follows:

- **171 *Look Before You Leap*** shows
- **230 *About Us*** shows
- **38 *No Monkey Business*** shows



### Cancellations

There were **187 cancellations (43%)** in 2007. When one compares this to the 33 cancellations in 2006, or the usual 10-15% of cancellations, the true impact of the strike becomes obvious. We also had to cancel a number of shows due to vehicle problems. Unfortunately our fleet is just getting older (average 7 years) and less and less reliable. Unfortunately a number of performers were sick cancelling shows. We tend to have more cancellations due to performer illness when we have shorter contract teams.



### Evaluation Forms

**401 educator evaluations**, of which 110 had seen an arepp:Theatre for Life show before, and **328 learner evaluations** were completed and returned. arepp:Theatre for life uses these, along with the team assessments, to rate, assess and report on the impact of the intervention.

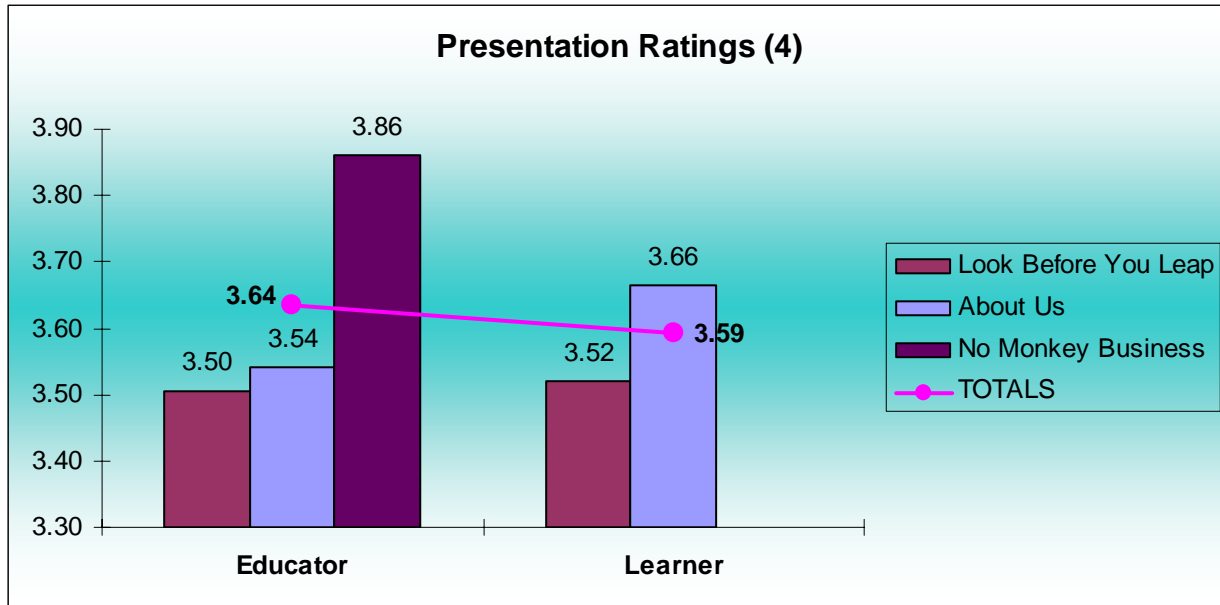
### Presentation Ratings

Each performing team, the Life Orientation educator at the school, and a selected learner or group of three learners in primary schools rate the standard of each arepp:Theatre for Life show presentation. For arepp:Theatre for Life, the standard of the presentation is as important as the outcomes, as it contributes significantly to the achievement of those

outcomes.

A score of **4** is maximum here, which equals '**excellent**', with **1** as '**poor**', using the following ratings scale:

<b>Poor</b> = 1	<b>Ok</b> = 2	<b>Good</b> = 3	<b>Excellent</b> = 4
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The presentations were, as per previous years, rated very highly, between '**good**' and '**excellent**' (between 3.50 and 3.86) by both learners and educators giving an average rating of 3.62 out of 4 for the quality of presentations. In addition the presentations seem to have more than met the educators' expectations (3.51).

As we expected, the Educators tend to rate the *No Monkey Business* shows far higher than the shows for the other age-groups. A number of comments per project are detailed below to give an indication of the educators and learners feelings to explain their ratings.

#### ***Look Before You Leap: Hangin'***

The educators felt that the performance was pertinent to the issues faced by their learners; "*Excellent performance. Addresses the problems encountered by learners in life.*" (T.J. Tsetetsi, Khutlo-Tharo Secondary), "*Excellent. It touched upon all relevant problem areas and solutions.*" (T.C. Simelane, Lesisa High). "*Learners strongly identified with characters as this mirrored their lifestyle choices they make*" (H.N. Naidoo, HOD, Fendale Secondary). "*Good to see a play showing learners how adults (teachers) can take advantage of them. Also applicable to older people in community. Pregnancy test an excellent way to teach our learners instead of guessing.*" (Beauvallon High). They felt that the discussions allowed learners to express their feelings and opinions and to talk through the issues raised by the play "*Interaction and exchange of shared opinions was seen.*" (L.M. Makgale Tsetetsi, Khutlo-Tharo Secondary) and that it was relevant to the Life Orientation curriculum; "*It covers much about the syllabus (content). Is relevant to everyday living*", "*Wove in well with LO curriculum*" (H.N. Naidoo, HOD, Fendale Secondary).

#### ***About Us: Stepping Up***

The educators were impressed with the quality and style of the show, which exceeded their expectations, and they were pleased with the facilitations, which encouraged even shy

learners to engage with the issues and in debate. *"Impressed with the level of performance. Keep up the good work!"* (B.G. Mema, Theha-Sechaba Primary School). *"Well presented. Well prepared"* (P.I. Finger, Seabo Primary School). *"Excellent use of English, Afrikaans and isiXhosa to make the presentation more understandable"* W.W. Ferreira at Denneoord Primary School. *"The message was clear. They spoke on a level the kids could understand"* (Educator, Alabama Primary). *"The play was very good and I've seen learners who were shy were able to ask questions and some answer them"* (CM Mataboge, L.D.Matshogo Primary). *"Liked the idea that had a discussion afterwards so that learners understood play"*. *"Presentation can be correlated to everyday life"* (C.E Jansen at Bergville Primary School). They felt that the content was appropriate, important and necessary, that it was presented at the level of the learners and that it fitted well within the outcomes of the Life Orientation curriculum and supported and enhanced their work with the learners. *"The play was very impressive and enjoyable. All the different social issues were covered successfully"* (L Erasmus St Augustines Primary). *"Learners could understand emotions and identify with the characters and react"* (Mrs F.Khan at Kewtown Primary School). *"The learners are able to relate to content as well as the language used. Easy to understand and relevant to the child's world"* (M. Liddle Sea Point Primary School). *"The response showed that the learners really identified with the circumstances in the play"* (Nerina Primary).

Most of the learners rated the plays very highly and felt the presentations portrayed real life situations to which they could relate. They enjoyed the presentations and found them exciting and funny. *"You spoke about real life issues."* (Cottonland Primary, Grade 6). *"A really good and exciting and understandable show"* (Grade 5 Sea Point Primary). *"It was a very funny show"* (Grade 6 Chapel Street Primary). *"The show was fantastic and we all enjoyed the show, and we also learnt a lot."* (Junagarth Primary, Grade 5).

### **No Monkey Business: Healthy, Happy & Hip**

The educators were universally impressed with the production, praising the quality of the show, the puppets, and the songs. *"The show presented is of an exceptionally high standard"* (J. Cohen, Koeberg Primary). *"An excellent production"* (G. Cloete, St Theresa's). *"Well presented!! Will book you again!!"* (Educator, St Paul's). They reported that the learners were involved and participated in the performance and that it held their attention. *"The expressions on all learners' faces were truly amazing. They were in awe, spellbound"* (R. Eaross, Heatherdale Primary). *"All pupils were actively involved and identified well with the characters"* (N.Soni, Blossom Street Primary).

## **DISCUSSION TOPICS**

The issues for the audiences, based on the questions and discussions, were in general around **HIV/AIDS(431)**; and specifically *transmission(101)*, *living with(96)*, *testing(81)*, *prevention(77)*, *ARV's(50)*, *condoms(41)* and *personal risk(33)*.

**Identity Issues(262)**; and specifically *homosexuality(76)*, *gender(47)*, *peer pressure(42)* and *suicide (41)*.

**Relationships(208)**; and specifically *with adults(77)*, *kissing(36)*, and *with peers/friends(26)*.

**Abuse(169)**; and specifically *peer abuse/bullying(125)*, *emotional abuse(40)* and *sexual abuse(27)*.

**Substance Use(130)**; and specifically *cannabis/marijuana(78)* and the *effects of substance use(50)*.

**Sex(124)**; and specifically *sexual début(32)* and *abstinence(21)*.

## **ENGAGEMENT & IMPACT**

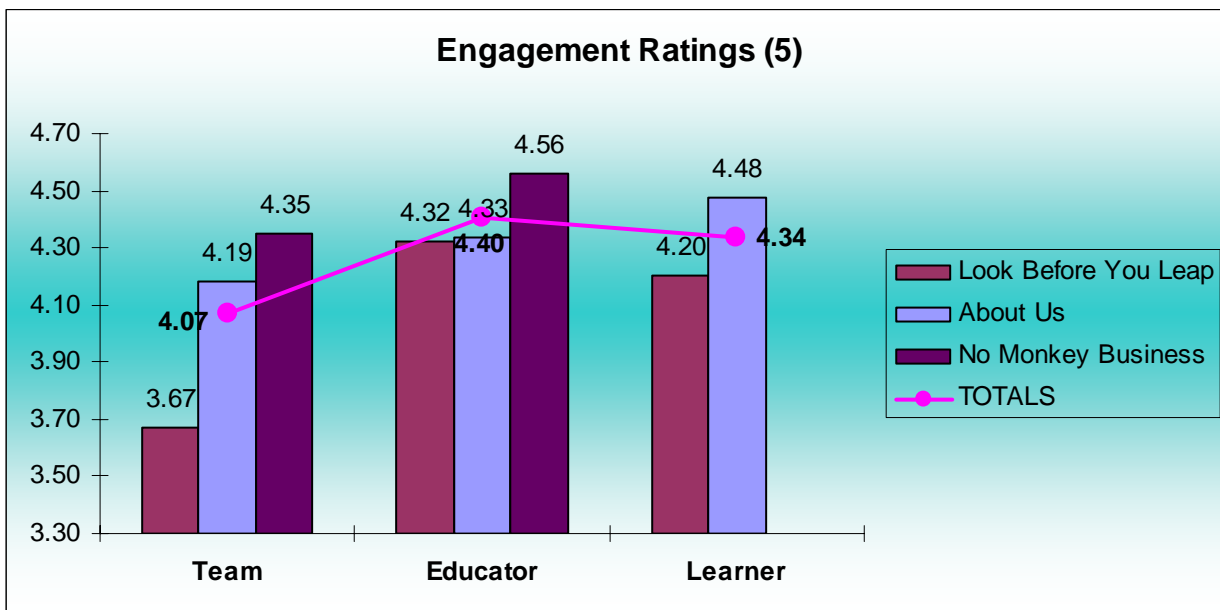
According to arepp:Theatre for Life's Applied Theatre methodology the development of self-efficacy is achieved through the involvement, engagement and participation of the audience in the show and in the facilitated discussion afterwards. The better an arepp:Theatre for Life presentation succeeds in engaging the audience, the greater the environment for, and

likelihood of these outcomes occurring amongst that audience.

The level of an audience’s engagement is dependent on the quality of the presentation (as reported above), their personal identification and involvement with the performance, their cognitive participation in the production and in the discussions and debate which follow, and the provision of relevant, rights-based information. These indicators are rated to provide an overall engagement rating.

A score of 5 is the maximum here which indicates ‘strongly agree’, on a Likert scale where 1 is ‘strongly disagree’; using the following ratings scale:

<b>S. Disagree</b> = 1	<b>Disagree</b> = 2	<b>Not Sure</b> = 3	<b>Agree</b> = 4	<b>S. Agree</b> = 5
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The presentations were, as per previous years, rated very highly, between ‘agree’ and ‘strongly agree’ (between 4.19 and 4.56) by the team, learners and educators giving an average rating of 4.27 out of 5 for the engagement of the learners. This indicates that the arepp:Theatre for life presentations were achieving their desired intent, and that the learners were involved and engaged with the presentations as designed. This also indicates that the potential of impact on self-efficacy was high. As indicated in their own words below.

**Look Before You Leap: Hangin’**

Educators were positive and stated that the show had a good and encouraging impact on the learners. “Theatre for life is blessed with very good actors who get learners easily involved in their demonstrations” (Heideveld High). They felt that the issues were relevant to the learners’ lives. “Many things demonstrated is of relevance to learners and surrounding” (Bonteheuvel High). Educators also felt the concentration on the learners’ developmental stages was important when getting them to understand that the issues were serious. “Covered aspects which meet learners’ developmental requirements.” (Saltriver High).

Learners felt that they could relate to the characters and situations, that the topics were relevant to them or that it “felt real”, “The play was one of absolutely certainty and truth. It showed how teenagers are faced with problems”. (Grade 12 female, Bracken High) “Funky babes in action think it was a very true reflection of what really happens in schools and in life” (Grade 8 Females, Greenside High), “The play was good because it was teaching us more about life and I could relate a lot” (Grade 9 Female, Johannesburg High), “The drama reflected

on some of the problems we face in our daily lives. It also taught us to take action and face the consequences of our actions” (Grade 11 Male, Aha Thuto Secondary), “It was definitely great for teenagers to see that problems like those affect lots of pupils” (Grade 11 Female, Bracken High). “The play has answered so many questions that I had. The thought of being pressured by a friend has puzzled so many people into doing wrong. But now all have the power to say no and yes when we feel like” (Grade 10 Female, Lesiba High). A grade 10 Male learner from Khutlo Tharo Secondary said, “I loved every part of the show, it was short but touched all the problems that we as teenagers go through”.

### **About Us: Stepping Up**

Most of the educators felt that the learners engaged in the play and discussion and that the way in which the play is presented was an exciting way of getting and keeping the learners attention. “Learners are taught to use thinking skills, engage in the discussion and give their opinions – Excellent way of teaching”. (Mrs C Petersen at St. Agnes Primary School).

“Learners felt free to speak up. Took part in the discussion” (B. Minus at Kathleen Murray Primary School). “Learners were really actively involved in the discussion and the message was very clear.” (L. Erasmus at St. Augustines RC Primary School). “Good interaction between the facilitators and learners” (Mrs Pote at Hillcrest Primary School).

The learners thoroughly enjoyed the show, enthusing about how “good” and “cool” it was, how it made them laugh, how “real” it was and how they “loved” the actors and the story. “It was amazing. I really enjoyed it. It meant a lot” (Grade 7 Male learner, Naauwport Primary School). “The show was excellent and the discussion was good. It was the opportunity for us learners to ask questions that we didn’t feel comfortable to ask teaches about” (Grade 7 female learner, Rutanang Intermediate). They shared how the play had made them feel and think about things. “I felt comfortable with the discussions and free to talk about anything and I felt I could pass the information. I learnt. Inspired to try and be more open to my parents” (Grade 7 female learner, Monyatsi Primary). “The play was great. While I was watching the show I felt something else in me. Like bullying it was so connected to me cause some children likes bullying at me and I’m scared to report it” (Grade 6 female learner, Mothusi Primary School). “It meant an important thing in my life, and life is a very hard thing to do, and make decisions about” (Grade 7 male learner, Lemotso Primary School). Again and again the learners thanked arepp:Theatre for Life and repeatedly asked for us to return “I wish we could have two shows every quarter because they educate us” (Grade 4 female learner, Bofula Tshpe). “It was very wonderful during the play because we learnt so many things that we didn’t know. Things like; how to take care of yourself if you are HIV positive. I wish you could stay for the rest of the day. Next year I will be in high school and I just wish y’all could come to my high school.” (Junagarth Primary, Grade 7).

### **No Monkey Business: Healthy, Happy & Hip**

The educators felt that the use of language was suitable, that the content was appropriately dealt with for this age group and that it was relevant to the outcomes in the life skills curriculum. “The subject matter was very topical – adult subject matter at (the) appropriate age level – not too deep, just enough information” (R.O.Louw, Kronendal Primary). “The play enhances Learning programmes of the curriculum and helps to instil the norms and values” (Educator, Silverstream Primary). The educators felt that the learners had learnt from the production. “The pupils could relate to the situation and learn from it” (S. Weddell, Blaubergr Ridge). Those who had seen an arepp:Theatre for Life production before (13) commented that they had experienced an impact on their self-esteem and confidence of their learners. “It made the lessons taught very personal for the children. They could relate to it in many different ways. It built their self-esteem/self-worth” (R. Londt, St Agnes Primary). “Past experiences with the arepp:Theatre have had a great influence on our learners. Some develop self-confidence when speaking in front of a class/group and it helped them greatly in decision making” (Educator, Hillwood Primary).

## WORKSHOPS REPORT

### HCP - ZAMBIA

We continued our working affiliation with HCP (Health Communication Partnership) in Zambia, who employed arepp:Theatre for Life to train their new Programme Officer. Steve Sampa came to the Johannesburg office, where he was introduced to the arepp:Theatre for Life show and facilitation methodology, a thorough orientation on the HCP Drama Project Training which we conducted in May and November 2005, advice on supervising, developing and supporting the performance teams, project management skills, input on developing appropriate M and E tools and reporting systems for the teams, and assistance with designing and running follow-up monitoring and training for the performance groups.

### ABC Ulwazi

ABC Ulwazi is a radio production, training and development organisation. They conducted a Behaviour Change Communication Planning Training on behalf of Kasetsart University in Thailand. 13 delegates from various African countries (including Kenya, Tanzania, Uganda, Zimbabwe, Mozambique, and Sudan) represented different communication organisations. The overall course objectives looked at health, societal, environmental, and economic problems that occur due to risky behaviours. They requested a site visit on Wednesday 24<sup>th</sup> October to arepp:Theatre for Life, and a presentation on *'Peer Education Programs for Life Skills Development'*. This included a paper on the organisation and its methodology and a performance of *Look Before you Leap: Hangin'* and discussion. We received excellent feedback, and the delegates from the group were overwhelmed by the performance. On the following day, Brigid was invited to join the delegates for a workshop on Monitoring and Evaluation for Communication, conducted by CADRE (Centre for AIDS Development, Research and Evaluation).

### CIDRZ PUPPETRY PROJECT - DEVELOPMENT, TRAINING AND REHEARSAL

CIDRZ (Centre for Infectious Disease Research in Zambia) is an NGO working with the Zambian Ministry of Health to roll out a National ARV programme. They approached arepp:Theatre for Life to create a performance project which aims to strengthen community outreach to children, in order to increase awareness, increase the number of children accessing care and treatment, and encourage adherence, through the medium of puppetry.

The training, development and rehearsal process was conducted for 4 weeks during November, and has a monitoring and follow-up component built in for 2008. Overall, the response of the participants was very positive; they found the work challenging, but they enjoyed the process *"It has been an exciting experience and very challenging"*. They felt that they were prepared, supported and confident about the requirements of the project. They also expressed a sense of self-growth and personal achievement. *"The experience was overwhelming. It has exposed me to amazing things that I never thought I would experience and do. It has helped me to have a wider knowledge about different issues"*.

The test performance went well, and the audience of 3 to 12 year old children enjoyed the show immensely. They sat enthralled, listened attentively and concentrated for the duration of the performance, smiling and laughing in appropriate places. During the songs the children swayed and clapped their hands, and participated in the singing when asked to do so. The children responded when asked questions during the show, indicating that they understood the content and felt comfortable to talk to the puppets and adult characters. At the end of the show during the facilitation, the children talked freely and openly with the facilitator and indicated clear comprehension of the messages, by saying things like *"I learned about not sharing medication"*, *"When you run out of medicine, go to the clinic to get more"*, and *"when your friend is sick with HIV, you can still play with your friend"*, If you take someone else's medicine.

The project is an admirable venture and an exciting new undertaking for Zambia. There is much heart, genuine commitment and a strong belief in the medium, and in the need for the work

## **PREPARATION FOR 2008**

### **Audition Workshops**

arepp:Theatre for Life holds 3-5 hour long audition workshops with the major drama schools and agents in the country in order to determine which young performers have all the necessary qualities to work for arepp:Theatre for Life. These include ability and talent in acting, facilitating, reporting, dealing with young people and working together as a team. These audition workshops are held primarily over the weekends to accommodate the students end of year study commitments.

This year we did not conduct these audition workshops in Grahamstown (Rhodes University) or Durban and Petermaritzburg (University of KZN Durban, Durban Institute of Technology) due insufficient interest from this years students in working for arepp:Theatre for Life and, in the case of the DIT, poor administration due to restructuring.

Audition workshops were held with **84 performers** in:

Cape Town on the 4-6 October with **41 performers** from the Universities of Cape Town and Stellenbosch, the Community Arts Project and the Cape Town Actors Agencies;

Johannesburg on the 11-13 October with **43 performers** from the Universities of Pretoria and the Witwatersrand, the Tshwane University of Technology, The Market Theatre Laboratory, MID, FUBA, Themba and the Johannesburg Actors Agencies.

The participants found the process to be different from what they were used to in terms of auditions but challenging, stimulating and fun. They indicated that they had learnt new things specifically with regard to understanding and tolerance of other people's views, respect and confidence.

### **Casting 2008**

The following people have been cast in the following 2008 shows. The shows that have not been fully cast will be re-auditioned for in 2008, closer to performance time.

Sandile Makhoba, Hayley Owen, Anele Situlweni, Larissa Hughes, Stephanie Baartman, Louis Christie, Roxanne Josephs, Jabari Makhooane, Keitumetse Kasonkola, Tshogofatse Mokone, Edward Malungane, Elizabeth Mkandawire, Hecor Leigh, Mpho Molao, Sivuyile Ngesi (pending confirmation in March 2008).

### **Training Tour 1 *Look Before You Leap* 2008**

The issue training workshop for the tour 1 performers was conducted in December. The training went well, with the four performers all achieving high scores in the post training assessment. The scores were 93%, 91%, 88%, 87%, which is extremely positive and indicates that the training was successful.

## **C: ORGANISATIONAL REPORT**

### **GENERAL REPORT**

After the unexpected resignation of staff at the start this year became largely about restructuring and 'settling in', which took a lot more time and management than we'd been prepared for, particularity with Brigid trying to manage the SAN! 4 Life Facilitators track and Gordon trying to work on his Master's dissertation at the same time. This was exacerbated when the Public Service strike caused such huge disruptions to both the planned shows for the second quarter, and completely disrupted the booking of the third quarter tours. However by the end of the third quarter the organisation and the projects were running smoothly and within our anticipated workplan. The

latter part of the year, while concentrated and intense, was also perhaps the first time since April 2005 that arepp:Theatre for Life's managed to plan, prepare and respond with proper reflection rather than in a rushed or crisis mode, and to 'catch up' in all areas, as well as start thinking strategically about the future.

## BOARD

In brief the role of the arepp:Theatre for Life Board is:

- To supervise the directors and hold them accountable
- As a "last resort" for staff in grievance and disciplinary matters/impartiality
- To perform a fiduciary duty
- To ratify proposals and the budget
- Advocacy

The following were **members** of the arepp:Theatre for Life Board in 2007:

Ms Lesego Motsepe - Chairperson - Performer (Lettie in *Isidingo*)

Mr Nicholas Culayo – Theatre maker

Mr Brian Heydenrych – Treasurer - Theatre Producer and freelance performer

Ms Shireen Hellberg-Hollier – Secretary - Theatre maker

Mr Andrew Henwood - Engineer and Chartered Accountant (joined May 2007)

Ms Janice Honeyman - Theatre Director.

Ms Shaheda Omar - Clinical Co-ordinator, Teddybear Clinic for Abused Children

Ms Marian Nell – Assistant Chair – Organisational development consultant and evaluator

Mr Brennand Smith - National HIV/AIDS Life-Skills Co-ordinator

Ms Linda Sokhulu – Performer & Theatre Maker (joined May 2007)

## STAFF

### Financial Administrator

Ayesha Adams, the financial Administrator, tendered her resignation effective the end of February 2007. We decided not to replace her with a permanent staff member but to outsource the bookkeeping, payroll and accounting aspects of the Finance Administrator's job. The actual making of payments via Internet Banking became the Financial Director's responsibility, while the administrative functions of the position were allocated to the Project Managers. This has proven to be very successful and has resulted in both a monetary saving and improved efficiency and reporting every month.

### Project Managers

Charlene Le Roux, the Cape Town based Project Manager who has been with arepp:Theatre for Life for five years, tendered her resignation, effective the end of May 2007, in order to pursue her acting career.

The Project Managers job description was streamlined, losing the 'theatrical elements' and made into contract position.

**Dustin Calitz** was appointed as the Johannesburg based Project Manager. Dustin has a BA in marketing and sociology, and experience in marketing, and working with companies to make them BEE compliant and training their staff to understand what that means for them.

**Anne Stagler** was appointed in Cape Town. She has a B. Soc Science, is fluent in Eng, Afrik & Xhosa and has worked in NGO's since 1998.

## ORGANISATIONAL RESTRUCTURING

The resignation of the last two remaining staff members (other than the Directorate) and following on from the re-strategising of 2006 prompted some organisational restructuring to suite the changed circumstances. Since 2000, arepp:Theatre for Life had concentrated a large part of it's time and resources struggling with issues of permanent staff development and career-pathing. This came largely out of a belief that it was the responsibility of an NGO to develop its staff. It had, however, been a struggle to adequately and satisfactorily achieve this,



because it had always felt rather 'imposed' on the organisation's actual job needs. The reality was that in order for the work to happen there were jobs that needed to be done – performing, and arranging and managing of tours. There was no real possibility of career advancement in the usual sense at arepp:Theatre for Life because each of the jobs doesn't necessarily follow the other in terms of skills, interest or ability. A performer doesn't and shouldn't necessarily have or gain the skills to move into being a project manager; a project manager doesn't and shouldn't necessarily have or gain the skills to become a director.

During 2004 and 2005 arepp:Theatre for Life struggled to manage and satisfy the needs of the five, then Production Managers, in this regard. The incumbents at the time (mostly) wished more responsibility, more engagement with the creative elements, and more development within their jobs. Specifically they didn't want to be only arranging and managing show bookings. The three directors, at the time, made it one of their responsibilities to attempt to manage these needs, and to train, coach and develop the staff. This proved draining and exhausting, and ultimately failed. No matter how much time, energy and training was devoted to the staff they each eventually reached 'ceilings' beyond which they couldn't progress due either to lack of ability, aptitude or promotional possibilities within the organisation itself. The one task / responsibility they didn't 'like' or want to do anymore was the vital and key fundamental responsibility of the job – the arranging and managing of the show bookings. When this was realised they left.

arepp:Theatre for Life is not a typically structured organisation but follows a far more traditional 'theatre' organisation's structure. A small core of visionary, creative members (the directors) whose responsibility it is to ensure that the creative vision and strategic objectives of the organisation are achieved effectively and efficiently; supported by the necessary jobs to effect that. Jobs that are usually on a contractual basis, based on secure funding and annual planning schedules.

It was decided therefore that arepp:Theatre for Life would, for the present anyway, no longer focus on 'building' the organisation but rather, following the re-stated strategic goals of 2006, focus on delivering the best projects and productions, and employing appropriate staff on a contractual basis to best effect that. This will apply to both performers and project managers and be based on the projects which the organisation is planning and producing.

## **PARTNERSHIPS REPORT THE AFRICAN PULSE**

arepp:Theatre for Life and The African Pulse had been exploring ways in which to strengthen and combine our interventions at schools during 2006. The Pulse is a life-skills based, interactive CD and comic book aimed at the Grades 4 – 6. We were planning to link our two interventions using the vehicle of the story, while remaining independent of one another. arepp:Theatre for Life wrote the next story for the Pulse, to be rolled out in April of 2007, called "Bennie's Story" and at the same time, fleshed that story out into our new 'living with HIV/discrimination/tolerance and bullying (peer abuse)' show called *About Us: Stepping Up*, which will début in 2007.

Unfortunately the UK funding for the development of "Bennie's Story" which was to parallel *Stepping Up* fell through. Therefore "Bennie's Story" was put on hold indefinitely and there was no further partnership between arepp:Theatre for Life and The Pulse this year.

## **SANI - 4 LIFE FACILITATORS TRACK**

The SAN! 4-Life Facilitators Learning Track, which arepp:Theatre for Life had agreed to run for the SAN! Partnership, resources audit was completed and reported on at a workshop in the June. In brief these revealed that while arepp:Theatre for Life could share the materials we

have in an ad hoc manner with the other partners, or with those we conducted workshops with, our need for accreditation (the major focus/purpose of the track) was limited, and that it was probably both unrealistic and of little value for us. Accrediting our training of the actors would have little real benefit for either them or us. Our training is very specific to our needs, and the performers we employ, and is not easily 'transferable' to other organisations. Many of the other partners, however, would benefit from sharing materials, and from accrediting their training.

Based on this, and following an assessment of our capacity - the organising of the resource audit and subsequent workshop had taken far more time, energy and capacity than we had budgeted for when we had offered to manage the track – we decided to resign from managing the track and to hand it over to the SAN partners who had a vested interest and would actually benefit from participating in the track. There was still a possibility of arepp:Theatre for Life submitting a proposal as part of the learning track (as per the resolutions made at the workshop) to have our materials, including the show and facilitation, re-formatted to be outcomes based so that the complimentary nature of the intervention with the curriculum is more explicit and 'user friendly' for the Life-Orientation teachers who use the arepp:Theatre for Life shows. This however has also proved unnecessary because we managed to do this successfully on our own once we started investigating it. (As reported elsewhere in this report).

It seems, after much thought, participation and investigation, that there is very little that arepp:Theatre for Life will be able to gain from participation in any of the SAN tracks, due to the very specific nature of our work and needs, and our long history of reflection, resolution and adaptation of our work as needs have arisen.

## CONFERENCE REPORT

During 2007 arepp:Theatre for Life participated at the International Federation of Theatre Research conference delivering a paper entitled *"Puppets to the Rescue? The successes and failures of arepp:Theatre for Life's Participatory Community Puppet Theatre Projects in Africa"*, and the International Drama /Theatre Education Association Congress delivering a paper entitled *"Reflection and Refraction: The role of "Identification" in Applied Theatre/Edutainment Theatre – the arepp:Theatre for Life experience."* which examined the role identification plays in fostering long term impact amongst the audiences of the arepp:Theatre for Life Applied Theatre presentations, and how this is achieved, and a workshop on *"Facilitating Effective HIV/AIDS and Sexuality Communication with youth and children"*.

The conferences were interesting and provided good platforms for arepp:Theatre for Life to share it's work and methodology, and the preparation work, and the papers themselves, proved to be immensely valuable. We did find the International Drama /Theatre Education Association Congress very frustrating as we were subjected to very poor quality drama presentations which were being sold as 'theatre' because the focus seemed to be on the value of the process of drama, rather than on theatrical product and its potential for impact. It was also difficult to argue our point that at arepp:Theatre for Life we have found that the aesthetic is significant in relation to impact.

## LIFE ORIENTATION CURRICULUM OUTCOMES

When arepp:Theatre for Life adjusted our strategic plan in 2006 and dropped result area two ('Schools becoming places of non-judgemental enquiry and support'), from the 2005 strategic plan following the failure of the 'School for a Day' idea, we undertook to take the principle of assisting the educators and move it into result area one (performing the best shows) - which investigation indicated was by making the shows outcomes based so that they matched and worked within the curriculum.

The arepp:Theatre for Life Educators Workbook now contains an Outcomes Based Lesson plan which outlines the Learning Outcomes that are covered in the show, the Assessment Standards for these, and a rubric for marking learners on their participation in the show and the facilitation. This will assist educators in using the show as a lesson and also in their ability to “sell” the concept to their school principals. This new approach will demonstrate how the arepp:Theatre for life performance is not a once-off event, but part of the entire Life Orientation programme and can be used in the year’s lessons, beyond the one performance. We will be testing the product in the schools in 2008.

### **AFTER THE CURTAIN – Monitoring & Evaluation System**

The arepp:Theatre for Life monitoring, impact assessment and reporting system – *After The Curtain* - has been further updated and simplified for 2008. This has come largely from the ongoing working with the system, and the new understanding the organisation is developing regarding its methodology from Gordon’s work on his MA.

It has become clear that attempting to ‘guess’ and rate the potential impact in self-efficacy is not having any real value to the organisation or the educators. However the correlation between the level of engagement of the audience in the presentation and the potential for impact in self-efficacy has become more and more apparent. This ‘engagement’ is also something that we can accurately assess and evaluate. The system therefore concentrates on assessing the levels of engagement to ensure that the optimum environment for impact is maintained. The full revised system is available on our website [www.arepp.org.za](http://www.arepp.org.za) or on request.

### **Look Before You Leap: Hangin’ VIDEO PROJECT**

The production of “*Look Before You Leap: Hangin’*” from the third quarter was of a particularly excellent standard, and while we always strive for the best possible quality show, this one was particularly noteworthy. We therefore used the remainder of the SAN Innovation budget to film the show, to have it professionally edited, and to make a 5 minute publicity DVD. These will be used for advertising, for donor proposals, for the website, for donors to use for their own publicity, and for use in conference presentations and academic papers.

### **COST RECOVERY/INCOME FROM SCHOOLS 2008**

The Cost Recovery policy has simply failed to deliver either possible self-sustainability or to generate worthwhile income - particularly when measured against the effort involved in generating it. arepp:Theatre for Life has therefore decided to abandon the notion of a ‘cost recovery policy’.

However, the ‘contractual’ and participatory nature of both the schools and the learners who contribute something to the intervention has been repeatedly demonstrated. Those that do are consistently better organised, more involved and more likely to engage in follow up. It is clear that those schools that see the value in the intervention are prepared to pay at least something towards it and are also the schools that integrate the intervention into their ongoing work.

arepp:Theatre for Life will therefore now levy a flat charge for the intervention to all beneficiaries, based on amounts that the past ten years have demonstrated are feasible for them and this kind of intervention. Private schools will pay a market related price, similar to commercial programmes offered in the market. The understanding is that the prime focus of the organisation is performing its presentations to those who need them the most and are committed to using it to the best of their ability and that payment of a small contribution is evidence of this understanding and commitment.

## FEE STRUCTURE 2008

arepp:Theatre for Life believes that there should be a charge levied for our intervention because of the belief that that which is paid for is valued more, and that when people pay for something they have a stake in demanding the highest possible quality. The basis of the policy is a charge per child to the school, which is ideally to be collected from the child themselves. Schools and learners which are officially exempt from paying fees, and can demonstrate this, will be exempt from these charges.

arepp:Theatre for Life categorises the schools we perform in as follows:

<b>A</b>	Government: School fees R1,000 or less per year	R1.50
<b>B</b>	Government: School fees R1,000 + per year	R5.00
<b>C</b>	Private Schools	R10.00

## 2008 WORKPLAN

The following is the arepp:Theatre for Life 2008 Workplan:

2008 Project Plan					
No	Show	Provinces	Period	Shows	People
1	Look Before You Leap:Get Real & Replay	Gauteng, KZN, E&W Cape	7 Jan-3 Jun	148	29,600
2	About Us: As If	Gauteng, KZN	27 Mar-18 Jun	82	16,400
3	About Us: As If	E&W Cape	10 Apr-24 Jun	72	14,400
4	About Us: As If	FS, NW	23 Jun-23 Sep	90	18,000
5	About Us: As If	E&W Cape	26 Jun-23 Sep	100	20,000
8	Look Before You Leap:Get Real & Replay	Gauteng, NW, FS	17 Jun - 19 Sep	94	18,800
6	No Monkey Business: Inside Out	Gauteng	25 Sep-7 Nov	53	7,920
7	No Monkey Business: Can't Touch This	Western Cape	29 Sep-7 Nov	48	7,200
				<b>687</b>	<b>132,320</b>

During the first quarter Gordon will also be completing his Masters dissertation on the arepp:Theatre for Life's Applied Theatre method and methodology.

## BUDGET 2008

The projected budget for 2008 is as follows:

	2008 Budget
<b>ADMINISTRATION COSTS</b>	
Insurance	31,800
Legal Fees	12,000
Rental	102,400
Security	7,376
Staff Costs	41,710
Staff Welfare	12,000
<b>PROJECT COSTS</b>	
Accommodation	198,400
Per Diems	82,185
Communications	106,000
Finance Control	213,000
Management Costs	630,000
Media Costs	140,450
Monitoring & Evaluation (Reporting)	18,000
Performers	488,831

Show Arrangement & Coordination	448,400
Show Development	281,360
Show Maintenance	18,219
Dissemination & Development	55,000
Traveling	344,180
<b>CAPITAL COSTS</b>	22,000
<b>TOTALS</b>	<b>3,253,311</b>

We have adjusted and consolidated several line items that were no longer accurate or useful or making sense in terms of how the organisation actually incurs expenses.

- The previous line item *Accommodation & Subsistence* has been split into *Accommodation* and *Per Diems*
- The old *Production Staff Costs* have been split between the *Management Costs* and the direct projects' costs – *Monitoring & Evaluation (Reporting)* and *Show Development*, continuing the more accurate apportionment of time and activities of the senior staff begun this year.
- There has been some confusion between *Show Maintenance* and *Show Development* (which used to be called *Development* prior to 2006). These two items have been rationalised with *Show Development* now being the line item into which all the creation and development aspects of the tours fall - auditions, training and rehearsing of performers, creation of scripts, translations, purchasing of sets and props. *Show Maintenance* now is only for the ongoing maintenance and consumables used during the actual touring periods.
- The old *Staff Training & Welfare* has been simplified to *Staff Welfare* and moved to Admin costs, training now falls under *Show Development*.
- A new line item has been added *Dissemination & Development* which is for the broader dissemination, sharing and networking aspects of the projects and the organisation as a whole.

## FUNDING OUTLOOK 2008

Currently our secure funding outlook for 2008 is as follows:

<b>2008 Funding Outlook</b>		<b>2,969,002</b>
<b>Confirmed</b>		<b>2,269,002</b>
ICCO (actual amount in ZAR pending)	700,000	
StopAIDSNOW! (SAN!)	1,105,802	
Western Cape Dept. CA&S	40,000	
CWCI	423,200	
<b>Other Expected Income</b>		<b>700,000</b>
2007 Exchange gains unspent*	450,000	
Projected interest	150,000	
Payment from Schools	100,000	
<b>Pending (confidence)</b>		<b>643,300</b>
NAC (80%)	143,300	
DoH (50%)	500,000	

As can be seen we are securely funded for the proposed 2008 Workplan above.

Should the pending funding also be secured arepp:Theatre for Life will add another tour in the 3<sup>rd</sup> quarter of 2008.

\* This year we received about ZAR 450,000 more than we expected in exchange rate gains from the ICCO and SAN! Grant amounts which we plan to use in 2008, as we were unable to increase capacity this year to add more projects.

## D: FINANCIAL REPORT

### JANUARY – DECEMBER 2007 INCOME STATEMENT

	BUDGET	ACTUAL	Var%
<b>TOTAL INCOME</b>	<b>2,463,257</b>	<b>4,446,438</b>	
DONATIONS : ABOUT US	134,200	45,614	34%
DONATIONS : LOOK B/F LEAP	88,000	31,121	35%
DONATIONS: NO MONKEY BUSINESS	86,400	17,967	21%
DONATIONS : Workshops		4,165	
DONATIONS - OTHER		800	
GRANTS	2,154,657	4,096,873	190%
INTEREST RECEIVED		249,899	
<b>TOTAL EXPENSES</b>	<b>3,055,887</b>	<b>3,005,211</b>	<b>98%</b>
<b>ADMINISTRATION COSTS</b>	<b>240,204</b>	<b>255,832</b>	
BANK CHARGES	15,000	10,455	70%
INSURANCE	45,300	36,024	80%
LEGAL FEES	15,000	4,777	32%
RENTAL	96,814	99,336	103%
SECURITY COSTS	6,000	5,697	95%
STAFF COSTS	62,091	99,532	160%
<b>PRODUCTION COSTS</b>	<b>2,815,682</b>	<b>2,749,379</b>	
COMMUNICATIONS	127,571	62,594	49%
FINANCE	218,002	145,535	67%
MEDIA COSTS	124,364	67,684	54%
SHOW ARRANGEMENT & COORDINATION	447,910	582,850	130%
SHOW DEVELOPMENT	59,200	18,970	32%
PRODUCTION STAFF COSTS	667,735	705,968	106%
TRAINING & WELFARE	32,716	25,588	78%
TRAVELLING	297,541	283,771	95%
ACCOMMODATION & SUBSISTENCE	161,837	185,466	115%
SHOW MAINTENANCE	185,207	170,659	92%
PERFORMERS	493,600	500,293	101%
<b>CAPITAL EXPENDITURE</b>	<b>0</b>	<b>0</b>	

### NOTES

What follows is an overall line item explanation in relation to the 2007 budget. The figures reflected here only refer to monies received or spent during the period under review – January to December 2007. Only items that are over budget (expense of over 100%) or under budget by more than 10% (less than 90%), unless there is a specific reason, have notes.

As can be seen arepp:Theatre for Life was on budget for 2007, largely as we had anticipated.

### Audited Financials

As the arepp:Theatre for Life financial year runs from March to February, the period of January and February of 2007 has already been audited, and appeared as part of the audited financials published in May of 2007. The period March to December 2007 will be audited in March 2008. Notes detailing these periods will form part of the 2008 Audit which will relate to this report (although some minor changes may occur during the audit process).

### Income Donations: workshops

HCP 4,165.00

**Income: Grants**

Art Venture		R338,560
CIDRZ		R60,263
CWCI	(until 31/3/08)	R338,560
Dept of Health: Youth Unit	(Contract 31/3/07)	R500,000
ICCO		R737,224
SAN!	(for 2008)	R1,105,802
SAN! 4 Life Facil.		R213,753
WC Dept. CA&S		R60,000

**Bank Charges**

These are less than budgeted for as we simply did not have the same level of transactions taking place as in prior years.

**Legal fees**

Thankfully we haven't incurred expenses in this item.

**Staff Costs**

This item is over budget because of the fees we had to pay to the recruitment agency for finding our two new project managers, which had not been budgeted for.

**Communications**

As reported in the previous quarters we are spending substantially less on communications than expected. In part this is due to the national operator, Telkom, dropping costs, but is also due to our smaller output and increased efficiency. This item has been adjusted to be more accurate in the 2008 budget.

**Finance**

This item is under budget due to our outsourcing of these functions, as anticipated in the 1<sup>st</sup> Quarter report.

**Media Costs**

This item is under budget as we haven't produced the volume of reports or follow on materials that we expected. We will only print the new outcomes based lesson plan and materials in the in early 2008. Finally the balance of the video project was only paid in January 2008.

**Show Arrangement & Coordination**

This item only appears over budget. It was to this line item that we allocated the expenses for the 4Life Facilitators Resource Audit (R137,755) and the 4life Facilitators Workshop (R26,603) which were paid for by the SAN! 4Life Facilitators track, but not added to the overall 2007 budget. If you remove this amount from the line item we are exactly on track because we had three project managers in the second quarter while the new project managers settled in.

**Show Development**

This item is under budget because we didn't need to spend as much on sets and costumes as anticipated. There was also some confusion in the organisation as to which expenses are allocated to *Show Development* and which to *Show Maintenance*. This is due to historical reasons and indicated a need to re-examine these two items and to rationalise them for the future – which has been done for 2008.

**Production Staff Costs**

This item is slightly over budget as the Board granted the performance bonuses for the production staff in December.

**Accommodation & Subsistence**

As reported in the first quarter this item is over budget as we couldn't find suitable performers who stayed in either Durban or Cape Town as their home base, so we cast performers who lived in Johannesburg and so we had to pay for more accommodation than we had budgeted for. Also, accommodation costs in South Africa are increasing above the rate of inflation.

**Performers**

This item is slightly over budget due to a decision to add additional performances to Tour 7 after the run had ended, per request of ABC Ulwazi.

## 2007 INCOME FROM SCHOOLS

We managed to raise R 94,701, 3% of our total costs, which is the same as what we raised in 2006 and has prompted a total revision of the system, as reported above.

This also represents R1.21 per learner, R216 per show, and R357 per school which is the same as 2006.

Per age-group this was as follows:

- **Look Before You Leap** brought in R 31,121; R1.06 per learner and R182 per show.
- **About Us** brought in R 45,614; R1.11 per learner and R198 per show.
- **No Monkey Business** brought in R 17,967; R2.43 per learner and R473 per show.

## FINANCIAL OVERVIEW

In 2007 it cost arepp:Theatre for Life R 3,005,211 to produce and run 7 tours of our 3 age-group projects, 2% under the revised budget on the whole. This represents a cost of about R 39 a person (same as 2006), R 6,846 a show (an 11% increase from 2006) and R 11,340 a school (a 28% decrease from 2006) indicating that the repertory touring system is more efficient and cost effective as discussed in 2006.

We managed to raise R 94,701, 3% of our total costs, much the same as 2006. This represents a donation of R1.21 per learner, R216 per show and R357 per school, again the same as 2006.

The donor expenditure breakdown in South African Rand was as follows:

ArtVenture	388,773	(contract complete 30/9/07)
CIDRZ	51,837	
CWCI	15,837	
DOH	145,731	(contract complete 31/3/07)
Gauteng Dept. of Sports, Arts, Culture & Rec	100,000	(contract complete 30/9/07)
ICCO	312,005	
NLDTF	887,316	
SAN!	801,312	
SAN! 4 Life Facil.	213,753	
WC Dept. CA&S	89,031	(2 contracts – 31/3 end ea.)





## E: CONCLUSION

In 2007 arepp:Theatre for Life trained and rehearsed 8 teams, employing 18 young performers, 6 theatre directors and 1 translator. **7 tours were** produced which travelled **32,682 kilometres** of the **Eastern & Western Cape**, the **Free State**, the **North West**, **KwaZulu Natal** and **Gauteng**, not entirely as planned. This represents some **278 performance days** - the number of days on which a performance occurred. This results in an average of **40 performance days** per tour, of about 8.4 weeks.

The proposed cost recovery tours, Tours 3 & 6 *No Monkey Business*, were cancelled in November of 2006 when arepp:Theatre for Life realised that in order to break back into that market we would need to develop a specific marketing strategy and employ appropriate staff. The protracted Public Servants strike in the second quarter of 2007 caused severe disruptions to our planned Tours 4 & 5, and the arranging of Tours 7 & 8. We were only able to perform slightly less than half our arranged shows for Tour 4 & 5, and had to abandon our cost recovery policy in order to arrange bookings for Tour 7 & 8.

**53 support organisations** in the various areas were recommended to the schools, **42** of which we have recommended, and worked with, previously.

arepp:Theatre for Life booked **321 schools**, **156** of which we had worked with before – some 49%, and performed to **265**, largely due to the strike. **85%** were in **category A** (School fees of R600 or less pa), **19%** in **category B** (School fees between R601 – R4000pa) and 6% in category C (School fees over R4001 pa). This is an average of **38 schools** per tour, and just less than one school a performance day, due to the cancellations. As normal, the schools were predominantly in urban (city 63% or town 35%) environments. It was pleasing to note the increase in parental involvement in the schools that arepp:Theatre for Life works with, going from 1.18 in 2006 to 2.70 this year. Positively too the incidents of pregnancy, at least in the arepp:Theatre for Life monitored schools, appears to have dropped to less than 1% . Sadly, however, the incidence of peer abuse appears to have increased, as has physical/sexual abuse. Substance use has also increased significantly from 0.25 in 2006 to 2.18 this year. This does seem to be inline with national trends as reported during the year.

**258 Educators' Follow-up Lesson Plans** were distributed.

arepp:Theatre for Life performed to **78,011 English, Afrikaans, isiZulu, isiXhosa, seSotho and seTswana learners**, 7,000 more than 2006 despite the disastrous 2<sup>nd</sup> Quarter. This is an average of 178 learners a show, slightly lower than expected and aimed for (200 a show), and about 300 learners per school.

**Per Age-group** focus this was as follows:

- **29,433 (38%) *Look Before You Leap*** grade 8-12 learners (14-22 year olds)
- **41,178 (53%) *About Us*** grade 4-7 learners (10-13 year olds)
- **7,400 (9%) *No Monkey Business*** grade 1-3 learners (6-9 year olds).

arepp:Theatre for Life performed **439 shows** out of an arranged total of 629 (70%), less than expected, again mostly due to the Public Servants strike. There were **187 cancellations** (43%) in 2007. When one compares this to the 33 cancellations in 2006, the true impact of the strike becomes obvious.

**Per age-group** focus this was as follows:

- **171 *Look Before You Leap*** shows
- **230 *About Us*** shows
- **38 *No Monkey Business*** shows.

**401 educator evaluations**, of which 110 had seen an arepp:Theatre for Life show before,

and **328 learner evaluations** were completed. The presentations were rated very highly, between ‘**good**’ and ‘**excellent**’ (between 3.50 and 3.86) by both learners and educators giving an average rating of **3.62 out of 4** for the quality of presentations. In addition the presentations more than met the educators’ expectations (3.51). The educators felt that the performance was pertinent to the issues faced by their learners. They felt that the content was appropriate, important and necessary, that it was presented at the level of the learners and that it fitted well within the outcomes of the Life Orientation curriculum and supported and enhanced their work with the learners. *“The play was very impressive and enjoyable. All the different social issues were covered successfully”* (L Erasmus St Augustines Primary). The learners felt the presentations portrayed real life situations to which they could relate. They enjoyed the presentations and found them exciting and funny. *“The show was fantastic and we all enjoyed the show, and we also learnt a lot.”* (Junagarth Primary, Grade 5 learner).

The issues for the audiences, based on the questions and discussions, were in general around **HIV/AIDS(431), Identity Issues(262), Relationships(208), Abuse(169), Substance Use(130), and Sex(124)**.

According to arepp:Theatre for Life’s Applied Theatre methodology the development of self-efficacy is achieved through the involvement, engagement and participation of the audience in the show and in the facilitated discussion afterwards. The better an arepp:Theatre for Life presentation succeeds in engaging the audience, the greater the environment for, and likelihood of these outcomes occurring amongst that audience.

The presentations were rated very highly, between ‘**agree**’ and ‘**strongly agree**’ (between 4.19 and 4.56) by the team, learners and educators giving an average rating of **4.27 out of 5** for the engagement of the learners. This indicates that the arepp:Theatre for life presentations were achieving their desired intent, and that the learners were involved and engaged with the presentations as designed. This also indicates that the potential of impact on self-efficacy was high. *“The play was one of absolutely certainty and truth. It showed how teenagers are faced with problems”* (Grade 12 female, Bracken High). *“The play has answered so many questions that I had. The thought of being pressured by a friend has puzzled so many people into doing wrong. But now all have the power to say no and yes when we feel like”* (Grade 10 Female, Lesiba High). *“The play was great. While I was watching the show I felt something else in me. Like bullying it was so connected to me cause some children likes bullying at me and I’m scared to report it”* (Grade 6 female learner, Mothusi Primary School). *“It was very wonderful during the play because we learnt so many things that we didn’t know. Things like; how to take care of yourself if you are HIV positive. I wish you could stay for the rest of the day. Next year I will be in high school and I just wish y’all could come to my high school.”* (Junagarth Primary, Grade 7).

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After the unexpected resignation of the staff at the start the first half of the year became largely about revisioning, restructuring and 'settling in', which took a lot more time and management than we'd been prepared for, particularly with Brigid trying to manage the SAN! 4 Life Facilitators track and Gordon trying to work on his Master's dissertation at the same time. This was exacerbated when the Public Service strike caused such huge disruptions to both the planned shows for the second quarter, and completely disrupted the booking of the third quarter tours. However by the end of the third quarter the organisation and the projects, except for Gordon's dissertation, were running smoothly and well within our anticipated workplan.

The new show *About Us: Stepping Up* was extremely well received, complimented the Life Orientation curriculum and dealt with issues that assisted the educators in their work – bullying and living with HIV/AIDS and ARV therapy. The return to specifically created tours, per age group and area, went better than we could have hoped. We managed to book more than double the number of shows booked in 2006, and performed 100 more, despite the 140 odd cancellations due to the public servants strike in the second quarter. Our concerns about losing quality in the training of the performers over the shorter period and less skilled facilitators and facilitations proved unfounded, with there being no discernable difference between this year's teams and previous years'. We are therefore extremely pleased with our revised and focused training syllabus. The reporting has also improved, once the system was sufficiently simplified and streamlined, which has also proved to be beneficial to the organisation, delivering short, clear and interesting reports while still capturing the voices and experiences of the educators, learners and the teams. Based on the evaluations received it is clear that we achieved our objectives, and that the arepp:Theatre for Life shows of this year have meant something to those who engaged with them. The aligning of the productions completely with the Life Orientation curriculum and providing the educators with assessment tools to assess the learners participation in the shows as part of the curriculum work can only enhance and increase this in 2008.

The latter part of the year, while as concentrated and intense as normal at arepp:Theatre for Life was also perhaps the first time since April 2005 that we've managed to plan, prepare and respond with proper reflection rather than in a rushed or crisis mode, and for us to 'catch up' in all areas; as well as to start thinking strategically about the future.

2007 has been a long but very productive year, and we are looking forward to a well deserved break in preparation for the new teams and the new tours in the New Year where we can continue to have the kind of impact that helps our young people engage and take control of their lives.

*"It meant an important thing in my life, and life is a very hard thing to do, and make decisions about"* (Grade 7 male learner, Lemotso Primary School).